



THE UNIVERSITY OF ALBERTA MDES FINAL VISUAL PRESENTATION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF DESIGN

IN

VISUAL COMMUNICATION DESIGN
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA
FALL 1994

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

TAKING SHAPE: MULTI-LITERACY FOR CHILDREN

submitted by LINDA PATRICIA PORTER-TREMBLAY

in partial fulfilment of the requirements for the degree of Master

of Design.



The University of Alberta

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DEGREE FOR WHICH	THESIS WAS GRANTED _	MASTER OF DESIGN	
YEAR THIS DEGREE	WAS GRANTED	1994	

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Taking Shape: multi-literacy for children

an interactive instructional program

Linda Porter Tremblay



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Abstract

An interactive instructional program was developed to provide children with critical and creative experiences with visual media.

Although visual media form a large part of children's experience, this fact seems to have been ignored in elementary education.

The program was developed to provide teachers with the knowledge and tools necessary to provide children with first hand experiences with visual media.

Based on the research, development and results of the operational evaluation of the program, some recommendations were made regarding the design of the program.



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Acknowledgements

The following people have provided invaluable assistance, encouragement and support in the creation of Taking Shape: Multi-Literacy for Children.

Thesis Supervisor

Professor Peter Bartl Department of Art and Design

Thesis Advisor

Dr. Pat Rafferty
Department of Elementary Education

Program Evaluation

Lynn Dale LaPerle Elementary School

Jacie Bond LaPerle Elementary School

Survey Participants

LaPerle Elementary School

Simon van der Valk and Lynn Hickey Edmonton Public Schools

Dr. Desmond Rochfort Department of Art and Design University of Alberta

Research for Drawing and Writing of Children

Sandy Cross *LaPerle Elementary School*

Parents and Children
LaPerle Elementary School

Computing Research and Technical Support

Dave Roles
Department of Art and Design
University of Alberta

Dr. Milton Petruk Adult, Career and Technology Education, University of Alberta

Tom Welz Language Resource Centre University of Alberta

Don Kauffman *MicroCentre*

Jack Keech
Access Network

Exhibition

Blair Brennan and Tracy Fischer FAB Gallery



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Introduction

The way we communicate is rapidly changing. In this technology based, visually oriented culture, to function as fully participating members of society, our challenge is to become multi-literate. Traditional concepts of literacy need to be reconsidered as a way of assessing their relevance in regard to how we share information now, and will in the future. There is a need to design and implement resources that encourage us to learn about and experience all the languages of our time. This project attempts to provide teachers with the knowledge and tools necessary to provide first hand experiences for children. It aims to make the concept of literacy more inclusive of media literacy: to encourage critical and creative thinking, and to increase children's awareness of all media.



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1 Problem definition

1.1 Multi-literacy for children

To understand the multi-literacy challenge, background information about our technological society, visually oriented culture and a definition of multi-literacy is provided.

Technological Society

There are more people employed in the information sector (education, research and development, communications media, information machines and information services), than there were employed in the industrial sector in 1945, at the peak of the industrial revolution.

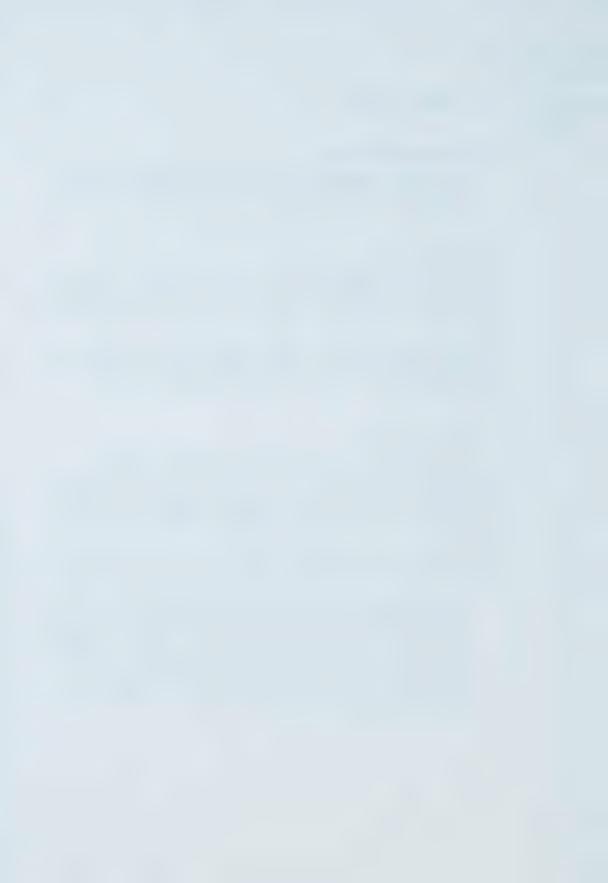
The profile of communication skills required to satisfy the needs of an increasingly complex technological society have expanded to include technical, visual, creative and critical skills. There is an urgency to develop educational resources that are technologically oriented.

Visually oriented culture

Ours is a visually oriented culture. As our most significant sources of shared information, education and entertainment, the media form substantial elements of our experience. With the advancements in information and communication technology and our increasing need to understand more complex concepts in less time, there is an increase in the use of the more immediate and intuitive, visual forms of communication in the media.

People don't look critically at the relevance of technology and what it produces and how it affects us. E. Shaw (1986) explains a potential danger of this lack of critical attention.

Media images transmit ideas, beliefs, attitudes and values. Images are texts in their own right. Messages conveyed through images are particularly powerful, because we can absorb them without being consciously aware of them. With a deeper understanding and awareness of these media messages, we will have a greater knowledge of powerful forces acting upon us. We all have our own experiences, interests and biases, which we bring to any learning or reading, which will influence our interpretations. We have to learn to see pictures both moving and still; to read, understand and interpret their messages. Reading images and reflecting critically on the quality relevance of the images is a skill that has been neglected in general education. Media deserves more attention.



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Multi-literacy

To be literate in the traditional sense of the word is to have the necessary verbal(written) communication skills to receive and express information, to achieve ones's goals, and to develop one's knowledge and potential. To be multi-literate is to have the combination of communication skills required to receive and express information, to achieve ones goals, and to develop one's knowledge and potential. The term multi-literacy describes the changing broader definition of literacy.

1.2 Review of literature and research

To establish criteria for effective visual media education relevant sources of information are reviewed.

Media education

The following media education framework was developed by the British Film Institute National Working Party for primary media education – a group formed by the National Film Institute's Education Department. The group was comprised of classroom teachers, advisors and teacher trainers, who had been involved in small scale, informal action research into what would be good media education primary practice. With the passing of the 1988 Education Reform Act and preparation for the new curriculum, the working party produced Primary Media Education, A Curriculum Statement to make a contribution to the developments and argue for a place for media education within the new curriculum.

The working party agreed on the following: that media is our most significant source of shared information, education and entertainment and that as such all teachers should be involved in examining and discussing media products with children; that media education should ideally permeate and underpin much of what is taught in elementary school; that it is different from many other forms of school knowledge in that it depends on the knowledge that children have gained informally outside of school and that media education should recognize this knowledge and help children to organize and articulate it and; that the experience of collective viewing and discussion in large groups requires specific skills.

In order to develop these skills systematically, teachers would need to be aware of a number of areas and knowledge and understanding which would act as a framework for organizing media education. Media agencies, categories, technologies, languages audiences and representatives constitute the areas of knowledge and understanding and are explained as follows.



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Media agencies: Who is communicating and why?

At first, agency is a limited and personal idea; later, children perceive that photos (for example) are printed and published and that another process has intervened. Providing information about the people and institutions who produce media texts extends children's understanding. Children can gain knowledge from their own production processes, as well as from other media texts by looking at the logos and credits and from learning about media institutions. Discussing the differences between professional productions and their own brings to light editorial priorities, resources and circulation. Thinking about others' work in relation to their own, children develop an understanding that texts are made with a variety of purposes, only some of which are explicit or discoverable.

Media categories: What type of text is it?

Media education extends their ability to identify different media and different types of text and to group them in ways that contribute to their meaning. After identification of different media, they should explore their specificity, how do the different media versions of the same story change. Media texts can be grouped generically, this makes a difference of how we read, interpret and make predictions about them. Increasing the diversity of texts that children encounter and encouraging cross-generic comparisons helps them to organize the knowledge they already have, and helps them to deal with new material more confidently and to broaden the possibilities of their own productions. Three broad categories would be useful to develop children's understanding of the media: the different media, major media forms, and genre. Thinking about media categories must always include questioning the categories, testing their boundries and inventing new ones.

The point here is not about knowing what category but to understand that putting a text into a category can make a difference in the way you think about it.

Media technologies: How is it produced?

Media education should not be limited to operating costly hardware, but needs to span the whole range of media technologies from the primitive (clay tablets, chalk and slate) to the industrial (broadcasting and newspapers). Thinking about technology links to media agencies through issues of economics and power and also links to media languages in that different technologies make a difference to the meaning of the text. Information and skills are important but only when they are linked to other areas of knowledge and understanding then the possibilities of media technologies come alive and children see them as tools of language.



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Media languages: How do we know what it means?

All media forms have developed their own conventional ways of producing meanings. Studying media languages includes studying the structure of media texts. Discussing the narrative structure of the story, the order of items on the news, or the layout of a newspaper or advertisement helps children think about their own and other people's productions in a systematic way. Media conventions are elements of a language that are learned. Individual children vary in the age at which they learn to understand and utilize these conventions.

Like other skills, the ability to read the media is probably a combination of the child's general intelligence, experience with the media and developmental maturity. Studies suggest that most children are able to understand media conventions by the time they are eight or so, without any formal teaching. We still do not know whether children would acquire a greater knowledge and understanding of media conventions at an earlier age if they received media education from the start of schooling. We do not know whether children's learning of written language would be enhanced if they were encouraged to develop their understanding of media languages. Children's understanding of media languages can certainly be consolidated and extended systematically, through practical work in particular. Children can be encouraged to experiment with different ways to express their ideas, and to make decisions about which they think are most effective for their own purposes. By framing images, sequencing pictures, moving a microphone to get a distant effect in the recording, connecting a video camera to a monitor in order to try out and discuss camera movement from one performer to another.

Media audiences: who receives it and what sense do they make of it?

The first audience is the self. The sense of audience other than oneself and one's immediate group develops gradually. Media education can make a contribution to this process, by enabling and encouraging children to talk about their own experiences of and responses to media. In a discussion group, it is revealed that one text may have many interpretations. These differences and their reason for being (gender, race, etc.) should be the focus of discussion. Making a text for a specific audience, ie. younger children, is motivating and intensifies the decision making process. Discuss how audiences are reached, how attention is attracted and held (ie. big headlines, attractive photos, music on soundtracks, etc.)

This leads to economic and technological questions, such as how one gets into print or on to television and how audiences get to know about books. Discuss publicity and marketing, from the audience and producers point of view. Class surveys provide opportunities to introduce the pitfalls of audience research. Discuss what terms like watching, reading, viewing or listening actually mean. Who makes the decisions at home about what to watch. Children need to recognize themselves as part of a mass audience



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and need to recognize their power as active, critical consumers. Introduce the concept that interpretation may be different than intention. By examining the responses to their own texts, children can develop a sense that results are not predictable and that they are often hard to identify or describe. In particular, children should be examining simple cause and effect results, describing their personal responses and understanding those of others, including aesthetic judgement, emotional responses, etc.

Media representatives: How does it present the subject?

Representation is concerned with a three-way relationship between audience, text and reality. What judgement does the audience make about the relation between the text and reality? Talking about the different levels of realism in different texts forms a good foundation for later exploring the more difficult questions of representation and stereotyping. The questions are all interdependent, so the areas of knowledge and understanding cannot be taught separately or in a hierarchy. At any age level, elements of each area will be considered.

Levels of attainment

The working party has suggested as a basis for discussion and further refinement two main levels of attainment, headed level three and level five. A child having studied media from age five to seven would be expected to reach the targets in level three, and a child having studied media from ages seven to eleven would be expected to reach the targets in level five. (see Appendix B)

Media education and the curriculum

Media education is described by the working party as a cross-curricular theme which is more closely related to language than any other subject area but should permeate the whole curriculum. Media questions should be informally part of everyday classroom practice, as well as formally in the curriculum as media education topics or aspects of or approaches to other subject areas. (see Appendix A)



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Pedagogy

The BFI working party agreed that media education should involve good elementary education practice. The following is a detailed account of the major points including respecting children's knowledge, points of view and creativity, exploring what is interesting and relevant to them, as well as encouraging group collaboration, discussion, questioning, creative and investigative work.

Educational views and media education

The following range of views applies to media education: the personal growth view, which respects the child's own values and experience with native language or dialect; the cross curricular view which like language learning recognizes that it can be a subject and a medium of instruction for other subjects; the adults needs view, which recognizes citizen's need for a high standard of critical media literacy; and the cultural heritage view which recognizes the need for children to experience films and drama that have been significant in our cultural heritage.

There may be anxiety about what the children perceive is the value and purpose of what they are doing, or about the intrusion in children's private lives, or about encouraging the hype about products on television. Media education is not a way to change children's preferences, but a way to encourage children to analyze their preferences critically and to argue for them or to challenge them. Popular forms of media are worthy of serious attention, and so are independent, alternative and experimental media texts as well as children's own productions.

Learning through activity and expression

The focus of the proposed program is activity based. Media education activities develop an awareness and understanding of media and facilitate the use of media design processes and language which involve collaborative work and discussion.

Collaboration

This work involves collaboration in a team and therefore requires skills of negotiation, persuasion, understanding other points of view, criticizing and accepting criticism and accepting compromise.

Successful group work is hard to organize. Collaboration has to be taught and learned. The thinking power of a whole group is greater than the sum of its parts. Skills required for group work are listening, negotiating, and accepting the ideas of others. Before



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working together on a group task children will need to experience a range of situations where they have had to listen, to discuss, to think together, to argue, to explain their views, to question and probe others, to report back, to play games together, to negotiate, to make a valued contribution and to accept feedback. Many of these opportunities need to take place in whole class situations. For success, a high level of motivation is required and therefore the topic must be relevant to their common sense world.

Which children and how many to a group are important. The most successful groups are self-selected but sometimes friend groups can fail because the children adopt habitual roles. Groups of four work best as two pairs. Some groups will be able to work more independently of the teacher than others.

When children plan their own activities and purposes they have more confidence. The teachers' skill is to support the group to a worthwhile outcome. Children need to be clear about what they are setting out to achieve, with a sense of purpose, and know what success will look like, how much time they have, and what resources are available. The teacher may need to review the process, clarify the next stage, suggest the children break down the task into simpler steps. Children may need to follow a structure for planning. This could take the form of a poster or a card. When there is disagreement amongst the children over who does what, teachers may have to assign roles, or at least confirm who is doing what, so their responsibility is confirmed (ie. in a newspaper the roles could equate to the real roles of editor, etc.)

After completion, the group needs to reflect on their production, to enjoy their achievement to learn from their mistakes as a group. The intention is to hand over more responsibility to children. To reduce the risk of failure teachers have to prepare carefully, establish clear procedures and expectations and take it one step at a time.

Discussion

Discussion moves children further in their thinking than they would go on their own. Listening is at the core of discussion skills. Teachers need to model active listening. Clarifying, probing, questioning for more detail and eye contact are all part of this. It is a good idea to keep the questions as open as possible as thoughts are reduced if their is a one word answer. Interventions should serve to widen the children's understanding, to release potential as well as to control the flow of talk. The teacher should not be the focus of the children's comments. To remove the focus from the teacher the children might pass around an object that allows only the child who is holding it to speak or explain. Another way of shifting focus is for the teacher to act as chairperson and respond to those who raise their fingers. Then the chairperson summarizes only at the end rather than commenting in the middle. This keeps the flow of conversation with the



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children. It is important to recognize that children will be at different stages in developing these skills. These are skills which need to be learned and practised. Full discussion takes place with several children in one conversation. The groundwork for success lies in informal conversations, one to one in small groups, throughout the day. With active listening being modelled and children being encouraged to express themselves near struggle points, effective discussion will result.

Assessment

Competence is understanding the media concepts, media production ability, and having knowledge about media and society. These components are closely inter-related and also relate to the learning levels for other subjects. It is for this reason that media education should be integrated with other subjects.

An understanding of media education would enhance the ways in which assessing is done and would draw on children's ability to:

- draw inferences from an image or sequence of images, graphics, photographs, packages, video or other material and to represent their understanding in other media
- recognize that all media artifacts are partial representations and that this partiality can be related to particular points of view
- understand selection and editing, narrative voice, the different readings that may be made of a text and the manipulation of time, caricature and stereotyping, and genre
- recognize levels of realism
- categorize media artifacts and/or link categorization with interpretation
- understand the way a particular story is organized in various media products and to relate this to a point of view
- imagine who produced an artifact and why and for what audience
- reorganize information presented in one form for representation in another

Skills of visual literacy

Visual skills are the tools that artists and designers use to make visual statements. Art and design elements and principles provide a framework for expression and understanding of visual production. The following list of elements serves as a common vocabulary for discussing visual products: line, shape or mass, color, texture, value and space. The following principles represent ways of selecting and organizing art and design elements to form composition: unity, variety, balance, rhythm and contrast.



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1.3 Description of target audience

To determine design criteria for an appropriate educational resource for elementary school children, in grades three to six the relevant characteristics of that age group are described.

Children's individual experience

The BFI working party states that children learn about media informally outside school. Most watch television and videos. Some use computer programs, take photographs and make their own videos. Just as children know much about print before they enter school, they also know about media. Media education builds on children's individual experience and therefore media education is appropriate for the earliest years of schooling and most closely related to language.

Cognitive development

Developmental research reveals that cognitive skills of children during early years in elementary school are adequate for dealing with specific concrete situations, but are not yet advanced enough to deal with abstract concepts and hypothetical questions.

Collaborative learning

Older elementary school children, with increased metacognitive skills (the capacity to think about thinking), become better able to plan long term collaborative projects and to engage in more elaborate and extended arguments. A major change in the ability to take the point of view of others seems to occur around age seven.



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1.4 Objectives and strategies

The proposed educational resource aims to make the general concept of literacy more inclusive of media literacy: to increase children's awareness and understanding of new media, and to encourage critical and creative thinking. The strategies employed to meet these objectives are discussed.

Media awareness and critical understanding

All teachers should be involved in examining and discussing media products with children. Educating children about media seeks to increase children's ability to think critically about the media – namely, television, film, video, radio, photography, popular music, printed materials, and computer software. The aims are to develop systematically critical and creative powers through the analysis and production of media artifacts. Media education invites us to think critically about the quality of the entertainment provided, creating more active and critical media users. Media industries are a growing sector of the economy, so media education in the elementary phase will feed an established and growing area of study and of work opportunities.

This project aims to increase knowledge of the visual, expressive and technical possibilities and limitations of a variety of communication media.

C. Koran (1990) states that visual literacy is a good starting point for media education.

Students are capable of becoming informed, appreciative and responsive viewers if they are given the necessary background upon which to base their analyses of the media. An effective approach to media study is to focus on basic skills of visual literacy. Visual literacy is the bridge to media literacy.

Visual literacy

Understanding concepts and language of art and design, including elements and principles of design and composition are essential for looking at, talking about, understanding and enjoying media production. This project focuses on providing skills of visual literacy as a foundation for media education.



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Critical and creative thinking

The rapid rates of technological change and their social ramifications will make critical and creative thinking prerequisites for success. Y. Hellier (1989), states:

Industrial society was served well by the authoritarian approach to learning. All learned facts and the socialization were necessary for living in and conforming to a national industrial conformity. In the post industrial society, we need a more versatile, self-reliant population. A more explorative style of education will exploit the students own interests. Interest is the most important factor favouring the learner.

Educators should be exploring a curriculum that encourages and supports creativity. The ability to find the right answer is no longer the focus of education. Students need to develop the skills that enable them to take information, apply it, use it to think critically and make decisions. These skills keep people flexible and able to deal with the things outside their normal experience.

B. Schwartz and G. Millar (1992) propose that students need to be taught questioning skills and strategies as fundamental to the promotion of thinking as a major goal of education.

Thinking – both critical and creating thinking – should be at the heart of all educational programs. And fundamental to thinking is the ability to ask questions – good self-generated questions that develop and reflect the curious and inquisitive mind. Questioning and thinking are essential to problem-solving. Living in a dynamic and complex world confronts all of us with a never-ending stream of problem-solving events, from the most trivial to the most perplexing, which require questions to be answered and problems to be resolved. In short, we need schools that put a high priority on educating competent thinkers.

The process of designing for effective visual communication is a creative process which involves critical thinking. The strategies employed in this project are adopted from this creative process and aim to provide students with a problem-solving framework which can be applied to any area of the curriculum.



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1.5 Problems of interactive instructional programs

Interactive multi-media was chosen as the medium for delivery of the proposed program because of the appropriateness of audio/visual format to the focus in the program on new media and because of its seeming potential for encouraging independent study and it's ability to provide individual feedback and confirmation that material has been understood.

The British Audio Visual Association claim that we receive about 75% of what we learn through sight, 13% through hearing, 6% through touch, and 3% each through taste and smell. We remember, 10% of what we read, 20% of what we hear, 30% of what we see, 50% of what we see and hear, 80% of what we say, and 90% of what we say and do at the same time.

Based on the above statements Y. Hellier (1989) writes:

Interaction between the student and the learning material, as provided by interactive video lessons, can be contrasted with other educational methods which tend to allow passive involvement of the students. If group work is encouraged, and there is interaction between two or more students working on the same lesson, a very powerful learning situation could evolve. Students that use this technology report that they like using it as a learning medium. They are uniformly enthusiastic, and spend more time with the interactive videodisc learning station in a productive mode than they do in class.

Although there exists a large amount of evidence supporting the effectiveness of interactive video instruction there is a need to carefully design and narrowly focus research to determine if and exactly how this new media affects learning. There exists a danger of creating software in response to a new capability without carefully assessing its impact on the learner.

J.J. LaFollette (1989) in a review of interactive video research, brings to light that the methods used in much of the previous research on interactive video have not adequately assessed it's effectiveness. Although some procedures and guidelines for the design and development of interactive video do exist, no clear models for the design of interactive video instruction exist. The development or adaption of research models is identified as a pressing question for researchers.

One researcher cited by J.J. LaFollette suggested that future research should occur concurrently with the production of videodisc materials with the results used to immediately guide further production.



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2 Proposal

2.1 Description

The form and content of the interactive instructional program are outlined.

Take Aim: Photography for Children is a prototype for an instructional interactive program and an accompanying teachers guide.

The program is comprised of three segments: *instruction on taking pictures, photo projects* and *picture puzzles*.

Taking pictures includes the following sections: an introduction, look carefully, hold still and shoot, and cameras and film.

an introduction - a brief description of the segment and a statement about the specific objectives

look carefully - a description of the elements and principles of designhold still and shoot - provides general information about how to take picturescameras and film - provides technical information about the equipment needed to take pictures.

Photo projects includes the following sections: *an introduction* and four *projects* folders entitled Special Times, My Friend, Our School, and Still Things. Project folders include:

an introduction - a brief description of the projects and a statement about the specific objectives

project folders - each including:

an introduction - a brief description of the project and a statement about the specific objectives, including a list of basic resources required for each project and suggestions as to how they may be obtained

the steps - including planning suggestions, production pointers, and follow-up options

 $a\ list\ of\ new\ terms$ - providing explanation of new terms for identification of various aspects of visual production

technical information - including simple how and what to do's, and not to do's *organizational forms* - to assist children in getting involved in the organizational aspects of group work

a support list - a brief description of each source of support and how it is considered useful and it's availability



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Picture puzzles segment includes the following sections: an introduction and four picture puzzle sections entitled Match Pictures and Words, Picture Search, Order Pictures and Match Pictures

Each picture puzzle section includes:

an introduction - a brief description of the picture puzzles and a statement about the specific objectives

puzzle activity sheets - includes a variety of picture puzzle activities

The teacher's guide is a binder consisting of inserts which are organized as outlined above. The guide provides the teacher with the opportunity to plan activities and provides a source of conceptual and technical information (See Appendix A).

2.2 Development

The development of this research project evolved in the following overlapping stages: planning, design, production, evaluation, documentation and presentation.

Planning

The planning phase involved the study of some existing literature in the subject areas of human development and education. The purpose of the study was to attempt to understand the associations between the writing and picture making of children, in the beginning stages of reading and the role each plays in the development of literacy and communication in general. The planning stage also included an informal study of children involved in the production of drawing and writing. The children were videotaped, their productions were compiled and their conversations were transcribed for accessibility. Informal observations were also made in a grade one classroom.

Based on developmental research it became apparent at this stage that the instructional program would be appropriate for an older age range of children than was originally intended. If the relatedness of the elements and principles of design were to remain the focus of the program, the program would be most appropriate for children in grades three to six.



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Design

Based on the above mentioned research a program was developed, during the design phase, with the intention of creating a framework for new media education for elementary school children in grades kindergarten to grade three. Although media education is appropriate for all school aged children, some concepts in this program are best understood by children in grades three to six.

Production

The production phase involved the creation of the interactive multi-media instructional program Take Aim: Photography for Children. Interactive multi-media was chosen as the medium for its appropriateness to the emphasis in the program on the new media, more specifically a broad range of television and video production forms. The program was created with the authoring program Authorware Professional by Macromedia and was chosen for its interactive and multi-media integration capabilities. The program is comprised of three segments: instruction for taking pictures in general; instruction for specific individual and group photo projects; as well as picture puzzles.

Evaluation

The evaluation stage involved the field testing of particular segments of the program, with eight children from grades three to six at LaPerle Elementary School. The purpose of the field test was to determine the effectiveness of the overall structure of the program including readability of text, graphics and navigation and orientation structures. Ideally other aspects of the program design would have been tested as well, including the content and instructional design, however due to the time constraints of this project, complete evaluation was not undertaken.

The final stage of this project involved the documentation and final presentation of the research for the design and production of Taking Shape: multi-literacy for children.



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3 Evaluation

3.1 Observation of the program in use

An informal observation was made of the program in use to examine how well children in grades three to six managed the operating structure of the program.

Method and procedure

A computer was set up in the library of LaPerle Elementary School. Two children from each of the grade levels three to six, were asked to participate individually in this study. At the beginning of each individual session, the participant was asked to answer questions in relation to their experience with computer programs and photography. The results of which are summarized and presented on pages 24 - 25. Each of eight participants were informed as to the nature of the program and its purpose. The participants were asked to interact with the program for a period of not more than 10 minutes.

They were observed and notes were made describing how the participants managed with the operating structure of the program. At the end of each individual session, the participants were asked to comment about their experience in using the program.

Observations

Observations were made about the following aspects of the program affecting navigation and orientation: typography, graphic elements, colour coding and language.

Typography used for navigation

Six of the eight children tested experienced a problem with the screen entitled 2. look carefully (see p. 23). The children were confused about how to move forward from this particular screen.

Language used for navigation

The screen entitled 1. take aim (see p. 23) created a problem for one child. This child responded to the prompt to click on a title by clicking on the main title of the program as well as the title which appears as part of the authoring package, at the top of the screen. The same screen prompted the teacher/librarian to comment that the word title, used in the command click on a title, which appears as text on the screen may be confusing and not consistent with the program narration.

Graphic elements used for navigation

One child had difficulty with the screen entitled 6. photo projects. After navigating each of the projects, the child did not know what to do next and had to be instructed to click on the arrow to go back to the previous menu.



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Color coding used for navigation

Three children experienced difficulty with the screen entitled *5. color* (see p. 23). The children were confused as to whether the white or yellow text blocks were clickable.

Orientation

One child experienced difficulty with the screen entitled *1. take aim* (see p. 23). After having navigated the segments entitled *photo projects* and *picture puzzles* and having arrived back at the main menu, the child hesitated, trying to recall which segments had not yet been navigated.

Content vocabulary

Two children questioned unfamiliar words. One child sounded out the words *unity* and *emphasis* incorrectly and the other questioned the meaning of elements and intensity.

Graphic imagery

Four children made comments about the images. One child seemed to enjoy the screens entitled *3. picture elements* and *4. shape* (see p. 23), making comments about the fish featured on those screens.

One child was disturbed by the image on the screen entitled 7. our school (see p. 23). The image was described by this child as being blurry and appearing that the child in the photograph, was standing against the wall as a punishment. The two grade six children had a discussion about the children's drawings in the 3. elements segment of the program (see p. 23 for an example of an elements screen). Generally the children liked the drawings and recognized them as being made by young children.

Animated graphics

The two grade six children, commented about the lack of animation in the program. The children thought that animation would make the program more attractive to younger children in particular and that an animated character could be used to entertain the children while the screens were changing.

Narration

One child commented that the narrator might also be a child and that would be better for younger children especially.



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23 Evaluation

Screens referred to in observation of the program in use



4. shape



1. take aim



5. colour



2. look carefully



6. photo projects



3. picture elements



7. our school



24 Evaluation

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Personal interviews

About your experience with computers

How often do you use a computer?

Half of the children used the computer more than five times a week.

What do you use the computer for?

The majority of the children used the computer most of the time for games and writing (reports, stories, typing). Art and math were also used.

What are your favorite computer programs?

Tri-Peaks, Solitaire, Numbers, Cross Country Canada, Where in the World is Carmen San Diego, Kid Pix, Number Munchers, Ami-Pro, Shuffle Puck Cafe, MicroSoft Word, Bird Race, Multi-Mate, World Dictionary, Key Draw Plus, Dazzle Draw, Times.

About your experience with cameras

Have you taken pictures with a camera?

All the children responded yes and one had used a video camera as well.

What were the pictures for?

Most children had taken pictures of family members and events. One child had taken them for research and another for school.

Did you enjoy using the camera?

All but one, responded with a yes. The remaining one child responded with sometimes. One child commented that taking pictures felt grown-up and special.

Were you happy with the way the pictures turned out?

Half the children responded with a yes: two with usually; and two with sometimes.

Three of the children commented that their pictures were blurry, and two of the children commented that the subjects had red eyes.

Would you like to learn more about taking pictures?

All but one child responded with yes and the remaining child responded with no.



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25 Evaluation

About your experience with 'take aim'

The program is easy to use.

The majority agreed.

I feel comfortable using the mouse.

The majority strongly agreed.

I would rather click on a button than a title.

One strongly disagreed, and the remainder were evenly split between agree and disagree and not sure.

It was easy to read the words.

One strongly disagreed, and the remainder were evenly split between agree and disagree and not sure.

The words were easy to understand.

The majority agreed and strongly agreed.

The program was too fast.

The majority disagreed and strongly disagreed.

Overall reactions

The program was frustrating.

The majority strongly disagreed.

The program was interesting.

The majority agreed.

The program was easy.

The majority agreed.

The program was boring.

The majority disagreed.

Conclusions

These observations suggest by the segment of the interactive computer program is generally an accepted media for the delivery of photography information and instruction to children in grades three to six and that the subject of photography seemed to be interesting to the children interviewed. Special attention needs to be given to the areas of navigation and orientation which presented problems for the participants.



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Visual Communication Design Master of Design Thesis Project Appendix A

Teacher's workbook



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Introduction

Proposed outline for media education and the curriculum

The following is a proposed outline of curriculum concerns that would have to be addressed by the curriculum branch of Alberta Education.

In order to fit this new technology and the ways of learning it promotes into the existing classroom structure cooperation would be required between teachers, visual communication designers and curriculum planners.

language learning

Media education deals with fundamental questions of language, interpretation and meaning that are also central to the traditional aims of language teaching. Language study should include looking along with listening, speaking, reading and writing and should include electronic media. Language teaching should be extended to take into account the audio and visual media as study objects. Concepts in programs of study for language, need to relate to areas of knowledge and understanding in media education. Students should develop in the following areas: speaking, listening and looking; reading; and writing.

speaking, listening and looking

Students should demonstrate their understanding of the spoken word and of the audio and visual media, and have the capacity to express themselves effectively in a variety of speaking and listening activities, matching style and response to audience and purpose.

Speaking and Listening activities should include audio and video tape: reading a news bulletin, conducting an interview, chairing and participating in discussion, improvising or writing and reading aloud, a commentary on a live or recorded event. The range of reading materials should include titles, credits, logos, headlines, captions, packaging details, comic strip bubbles, radio and television schedules and scripts.

reading

Students should develop the ability to read, retrieve information, understand and respond to written, printed, audio and visual texts for a range of purposes and using a variety of media. Reading activities should include the reading of audio-visual texts and therefore programs of study should include viewing films, television programs and videos, listening to radio and to audio tape, and reading newspapers and magazines, in the context of critical questioning and discussion.



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writing

Students should develop the ability to construct and convey meaning in written and audio and visual languages. Writing should be extended to all forms of audio-visual production. Writing activities should include writing in response to television programs, creating a class newspaper, scripting for film, video, sound tape and plays; note taking; newspaper reporting; editing and cutting to required time lengths, writing headlines and sub-heads; writing letters to public bodies (ie. television companies or newspaper editors).

science

Media are a major source of children's ideas about science, scientists and what is scientific and usually generate an excitement about science which is a potential motivation.

science and media education

Media technologies are based upon a number of scientific principles which can enhance children's understanding of the media and their sense of the creative potential of different technologies.

A firm link exists between the creative arts and science and both will benefit. Some principles are: printing (reverse image, symmetry, positive and negative images, potatoes, lino, screen printing), photocopying and computer printouts, photography (light-sensitive materials and developing chemicals, lenses, focusing and reflection of light, pinhole cameras, viewfinders, camera types), radio (experiments with vibration and diaphragms, using balloons, string telephones, simple radio kits), film (persistence of vision, projection using lenses, slide projector or OHP), electronic media (harder to investigate the basic principles but much potential for exploring the capabilities).

science in the media

Research and investigate the way science is presented in all the media forms not just factual and documentary.

For example, research the way science is presented in the comics, with the breaking of scientific principles like gravity, or in the newspaper investigate the kinds of science reported regularly, or only on occasion, and in different papers or films. Research the kinds of science reported and explored in science fiction films, and research the relation



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between science and magic. On television, discover the similarities and differences, between Dr. Who and the weather forecast, school programs and nature documentaries. Discuss the what, how, when and for whom of these programs. The scientist and rule breaking themes are the type of themes that could be explored across a range of media forms. With global problems such as deforestation, acid rain the ozone layer consider the part media plays in informing us and not informing us of these issues.

mathematics

Media education requires math skills and knowledge. Math work in a media education context will promote understanding of math concepts and children's motivation in handling them. To survey, investigate popularity of television programs in a group, counting and categorizing, then presenting the results in a graph or chart. For percentages, make comparisons, ie. different newspapers devoted to particular features. For time, investigate the length of programs etc., analyzing schedules, timing segments, planning video, film or sound tape segments to exact length, and manipulating small segments of time with shutter speeds in a camera. For number calculations look at changes in focal length, tape speed, frames per second and the effects these have. For measurement, plan page layouts, relate time to physical measurements, ie film, measuring camera or microphone distances, as well as framing and cropping.

mathematics in the media

Look at numbers, percentages, graphs and charts for news, sports, advertising, weather, documentaries, etc. in the media. Investigate surveys and polls, circulation and viewing figures, comparative language for persuasion, framing, camera angles, movement and zoom to include or exclude what is shown, scoring systems and time limits, sports games and quizzes, special effects to alter scale, perspective, perceptions of time and space, costs of production, advertising space, the use of numbers in the media to imply credibility, status and novelty.

social studies

history

Evidence is a key question in media education and history. Media texts in the form of documents, pictures, inscriptions, books, photographs, films and recorded material are historical evidence. Buildings and clothing can be media texts too. Media is also featured in history. To understand an historical period is to understand how information and entertainment were circulated and who had the power to control systems of communication.



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history and media education

Look at time, watches calendars, diaries, television schedules, programs watched, news, letters received, children's own news and public news items. Discuss the how, why and what of traditions and festivals, ie. how they are represented. Discuss historical artifacts, historical buildings and the message they convey about use and lifestyle. Talk to older people then tape interviews and compare to other source materials. Explore history through drama. Script, rehearse and perform a drama of an historical event and then record the results with photographs, videotape, painting or writing. By researching the topic in various media sources, children are developing a critical concern for evidence. Graph local, national and international events.

history in the media

Research for photographs of local buildings, clothing, work etc., then use for discussion of why changes occur from one time to another. Look at or listen to factual programs about events of the recent pass then discuss with older family members. Discover recent historical examples of art and music, then identify differences between then and now and speculate on causes of change, ie. in work or ideas, advancements in technology.

Watch fictional historical drama, then identify important features, ie. power, lifestyle, women's role, customs, languages and clothes, then research the accuracy. Look at how jobs are represented in different media, ie. literature, paintings, and film. Discuss how the past is represented in media productions in general, ie. how, when and why stereotyping occurs. Discuss how the media makes predictions about the future. Discuss the authenticity of historical media evidence, ie. engravings in a 19th cent newspaper and ballads about contemporary people and events.

geography

Media education encourages children to explore the nature of the representations they make of their own localities and the places they visit as well as the status and comprehensiveness of the representations they see in the media.

geography and media education

Make a poster, picture, video of local features, housing or climate, etc. Look at scale by enlarging and reducing images with a photocopier. Map everyday objects, rooms, streets, or a route to school while paying attention to scale. Then, record findings in a variety of media, for a real audience.



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Read, watch, and listen to actual geographic material in the media and discuss in terms of effects on lifestyle, appearance, ie. skin color food and employment. Investigate representations of how geographic ideas may be implicitly formed through media links and representations, eg. mail delivery (stamps), food packaging, advertising (images of farms and country), popular music (styles of music, videos, responses to drought-causes and consequences).

geography in the media

Look at existing photographs of local area, then compare to reality and discuss the differences. Discuss the look of tourist ads, posters and postcards then discuss what the messages are and why, then compare with other media materials. Discuss aspects of how terrain, climate and environment dictate life style, food, clothing, housing, employment, music, folk tales, and art. Watch television programs and ads, then discuss how information about different countries and environments is depicted. Consider when and why stereotyping occurs. Discuss fictional television and radio programs with regional settings and the constraints and interests these locations dictate. Read, watch and listen to educational material and discuss prime time natural history programs, books and posters etc. Look on food packaging for messages about places of origin. Watch weather forecasts, then discuss what's important and why.

equal opportunities: race, gender, class

All social and ethnic groups should feel part of the community and that they have a contribution to make.

Through media children gain knowledge of other social groups and different parts of the world, as well what is "normal" in our culture. Some messages are valuable and extend their sense of the world, others are misleading and partial and others are malignant. Media education teaches them to assess media representations of groups and places, to criticize them constructively and imagine how they might be different. This is better than censoring, excluding or condemning representations.

equal opportunities and media education

Planning and taking a photograph of the family, would show variations between families. Children can choose a site for the photograph then explain the reasons why they chose that particular site. Look at photographs and images in fashion and beauty advertising, collect samples, then discuss models description, age, sex, culture, class, fashion, makeup etc. Design percentage graphs, to analyze information from samples.



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cultural and social representations in the media

Discuss how Canada and Canadians are represented in the media. To recognize the influence of media on our beliefs and views, look at all media from text books to advertising. Look at and discuss representations of social class, age, children, old people, ethnic groups, locations, religions, food, clothes, customs, men and women, what groups are under-represented in the media, ie. disabled.

fine art

art

Art is closely related to media education. To emphasize creative production, children must be able to use media technologies imaginatively and not just for recording. Media production involves artwork at all stages: storyboarding, designing titles and credits, making figures and models for animation, devising ads, making masks, disguises and costumes for film or video drama, etc. Media work involves learning how to communicate in a visual medium and therefore requires understanding of design elements and principles.

art and media education

In the area of design and graphics, children can design and make titles, title pages, book covers, record sleeves, general packaging, and logos. For planning and drafting, activities include storyboards, camera movements, framing of an image, masking different parts of an image, trying caption variations, and commentaries or music pattern and repetition. For animation, there is collage using photos or magazines, and photographs of patterns in the environment. For three-dimensional work, children can make set models, figures for animation, and masks Children can explore an idea in various media, ie. in storyboard form then with dramatization. For media technologies activities may include exploring the following creatively: painting, drawing, scratching on film, drawing around projected images or shadows, projecting drawings with an overhead, shadow puppets, computer graphics, lighting effects, using photographic or video mistakes in imaginative ways.

art in the media

Media Education provides new ways of looking at and thinking about art, painting and sculpture as media texts with media education questions being asked about them. All media can be considered as art form with potential for creative expression. Framing a scene involves aesthetic issues as well as informational issues.

In print, look at the differences in style and purpose with different media how they differ



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across cultures and over time. In film and television, look at title sequences and credits. Discuss how they relate to the programs. With drama in film and television look at the use of color, costume, set design, using stills or frame slides.

drama

The obvious connection is recording drama exercises or performances, however that would be preservation rather than transformation. Discuss what difference would video make to the performance, and what can be seen with video and not performance and vice versa. Media education can contribute to drama methods. Children can gain understanding of themselves and others, can gain confidence as decision makers and problem-solvers and can learn to function collaboratively.

drama and media education

Simulation activities such as improvisations can be used to explore roles such as effects publisher, producer, film crew etc. For interviewing, presenting, news reading and commentating activities children can understand the voices of the media and develop confidence and articulation.

drama in the media

Take a visual image form the media and improvise the moments before or after the scene. Explore the limits of conventions, ie. who can look at the camera. Try out video effects in real life, ie. fast and slow motion, replay and freeze frame. Take on the role of an animated character. Use speech bubble dialogue for a script.

music

Composing, performing and listening can be enhanced by media education and contribute to media education.

music and media education

In composing, listen to music and sound effects for video, film and slide projection, exploring the effect of using different instruments and sounds with the same image. Use microphones to amplify and distort sound. Explore the effect of silence.

For listening, combine prerecorded music and sound effects, with matching images. Make images to accompany visuals. For performance, make sounds to accompany visuals.



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music in the media

Think about how the music and soundcontribute to the meaning. In films and on television, listen to music shows, popular videos and programs about music and musicians, title sequence music, background music, etc. Consider the effects with and without music, then analyze how scenes are cut to music and how music is used for emotional effects and suspense. About music on radio, discuss what's available and isn't, how to find out schedules, how is it used in drama, and who listens to what.

the music industry

Investigate how records are promoted and distributed, how groups and styles are promoted, film and television promotion through music, how the industry has developed, and how people found out about music before recording was invented.

health

Many ideas about health come from the media, both areas will benefit from active, critical consideration of the media

health and media education

Produce audio-taped commentaries, to accompany illustrations, ie. breathing, circulation or digestion. In advertising, look at food ads. Discuss topics such as how the ad attracts interest, and how many brands are there for the same item, and what are the differences. In packaging, look at the difference between the packaging of junk food and good food. Discuss how music is used to create mood and affect emotions. In video productions, look at information about health, ie. visiting the doctor.

health in the media

Read and look at health articles in magazines and journals, on radio and television. Discuss particular issues, ie. health warnings, preservatives, additives, and smoking.

physical education

Many ideas about fitness come from the media, both areas will benefit from active, critical consideration of the media.



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physical education and media education

Produce audio-taped commentaries, to accompany illustrations, ie. school sport activities. Produce flip books for illustrating movement. In advertising, look at sports clothing equipment ads. Discuss topics such as, how the ad attracts interest, and how many brands are there for the same item and what are the differences.

In video production, look at information about physical education, ie. physical education. Record a school sport with writing, sound, photography, video or combination of these. Discuss any problems and how to overcome them.

physical education in the media

Explore perception of sports and sports people by considering sports media coverage. Discuss the prominence of sport in news. Consider the representation of women, children, men, who gets represented, who doesn't, what sports are represented, how coverage helps us to take an interest, what is shown when and why. Find out if sports coverage is all alike and different from other topics in all the media. Ask how a new sport might be promoted in the media.

computer literacy

Media education should develop critical understanding of information technology. Information technology is the storage, retrieval, processing and transmission of information and has little to do with creation or interpretation of the information. Information is analogous to the signal from television transmitter to television screen. Information technologies are media and one should be able to identify basic technological differences between and within media and should understand that technological choices make a difference to the meaning of a text.

computer literacy in media education

Discuss the differences between word processing and desk top publishing programs make to the appearance of a text and therefore its status. Devise and write a computer game for children in another age group. Design typography and layout to fit a magazine or newspaper and edit text to fit a particular format. Use design, paint and graphics programs to devise logos and credit sequences and patterns for abstract animation.

computer literacy and the media

Discuss the use of computers in film and television. Compare computer animation with other graphic and animated forms, then discuss the differences. Investigate computerized mailing lists, how you get on and how you get off.

religious education



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The aims of religious education are generally concerned with the acquisition of knowledge about religion, the exploration of and reflection of human experience, learning necessary skills, and the development of sensitive attitudes. In each of these areas media education provides opportunities for enrichment or enhancement of insight. Many popular programs for children are of an allegorical nature and is part of the experience of most children.

Discuss how moral qualities are represented in a character's appearance and how they are played out in the narrative. Consider religions as media themselves - as systems for communication and social cohesion. Look at stories of religious leaders and how they changed contemporary ideas and how the ideas were spread to large numbers of people. Research the ways that religion is featured in the media (how many religious programs on television and radio, broadcast of religious services, why, when and how often and why are they broadcast, non-christian religious festivals, how are non-christian religions represented in the media)



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Appendix B

Level three in the following outline is appropriate for children ages five to seven and level five is appropriate for children ages seven to eleven.

Levels of attainment

proposed by the BFI National Working Party for Media Education



MEDIA AGENCIES

Level 3

Performance

Know ways of finding out source(s)/authorship of text (eg credits, title pages, labelling).

Be able to offer description of basic production roles (eg writer, director, camera operator etc.).

Co-operate in a group, under adult direction, to produce a media text (eg sound tape, tape-slide, video, cartoon strip etc), re-drafting where appropriate.

Produce their own media text individually (eg photograph, poster, optical toy) and make decision about intended audience.

Make decisions about how to circulate a text to a number of people (eg noticeboard, photocopier, photograph, sound tape etc.)

Knowledge & Understanding

Know that media texts are produced by people: some by individuals, some by groups.

Know that media production may involve many different roles, working co-operatively.

Know that there are different ways in which a text can reach numbers of people

Level 5

Performance

Be able to identify and describe the main roles listed in film, TV and video credits, title pages, packaging.

Be able to offer description of less "visible" production roles eg producer, publisher.

Be able to identify major media institutions (eg BBC, ITV companies, local radio stations, national and local newspaper publishers, book publishers etc.)

Co-operate in a group without close adult supervision to produce a media text (eg sound tape, video, tape-slide), re-drafting where appropriate.

Make decisions about how to circulate a text to an audience not known to them personally (eg printing/local sale, local newspaper, radio).

Make editorial decisions (eg shortening or extending a text as necessary; including or excluding material on grounds of taste, tact, clarity etc); and be able to argue for and against such decisions.

Make predictions about the results of producing a particular text (eg profit, publicity, opinion-changing etc.)

Be able to speculate about producers' intentions.

Knowledge & Understanding

Know that many media texts are produced by media institutions, involving many stages of production and complex decision-making processes.

Begin to understand the processes by which texts reach large numbers of people (eg an understanding of what broadcasting is, without knowing technical detail).

Begin to understand the differences in cost and status between simple production (eg pen and paper, photographs), complex production (eg video, printing) and industrial production (eg broadcasting, mass publication).

Know how to address and reach media producers (eg how to write a letter to a newspaper or to the Advertising Standards Authority; how to telephone a television company).



MEDIA CATEGORIES

Level 3

Performance

Be able to differentiate in some way between different media: cinema, television, video, radio, books, newspapers.

Be able to identify media forms; news, drama, fiction, advertising, light entertainment (not necessarily using these terms).

Be able to identify some major genres, eg soap opera, superhero adventure, ghost stories.

Effect a transfer from one medium to another (eg illustrate a written story with photographs; make a sound tape of class news items).

Knowledge & Understanding

Understand that any media text can be categorised in a number of different ways (ie Star Wars is film, fiction, space fantasy).

Begin to understand some of the factors that govern differentiation between categories, eg cinema is different from radio because they use different technologies, and are used by audiences in different tways; News is different from drama because it is supposed to tell you what has really happened, etc.

Level 5 Performance

Be able to differentiate accurately between media.

Be able to differentiate most forms of media text, eg news, news and comment, documentary, dramatic reconstruction etc.

Be able to differentiate and discuss points of difference between genres, eg situation comedy, soap opera.

Be able to identify period differences in media texts.

Select and justify choice of medium, form and genre for their own production.

Effect a transfer from one category to another (eg re-tell a fictional story as news; make a superhero adventure as comedy).

Be able to identify and discuss some different characteristics of media, form and genre; to express and account for preferences.

Knowledge & Understanding

Begin to understand the technological and institutional differences between media (ie what is needed to make a sound tape for school assembly, as opposed to what is needed to broadcast a sports event internationally).

Understand that a text originated in one medium may reach its audience in another (eg films may be seen in a cinema, on broadcast television, or on video).

Understand that each medium has to some extent its own specificity and language (eg a film is not the same on television as it is in the cinema; a story is not the same in a book as it is in a film).



MEDIA TECHNOLOGIES

Level 3

Performance

Be able to identify simple technological differences between and within media forms (see CATEGORY), eg distinguish between cinema and television and between live action and animation.

Make decisions about the use of available media technologies eg felt tip/paint; photograph/drawing; and be able to discuss and justify chôices made.

Operate basic equipment: paint brush, audio cassette player, auto-focus still camera, pinhole camera, video recorder, keyboard etc.

Use cardboard frame to plan composition of image; frame a subject as intended, using still, video or cine camera.

Be able to speculate on ways and means of achieving special effects.

Knowledge & Understanding

Understand that technological choices make <u>a</u> difference to the meaning of a text.

Understand principles of:

- persistence of vision (eg flick books, zoetropes)
- magnification and projection
- mirror reflections and printing
- positive and negative images

Understand that categories and forms also affect our expectations and understanding of a text.

Level 5 Performance

Be able to identify different characteristics of a wide range of media technologies (eg in animation: drawn, cut-out, computer, three-dimensional and painted on film).

Operate a range of media technologies: still camera, word processor, video camera, audio recorder, cine camera, microphone.

Recognise common technological effects, eg chromakey, echo effects.

Be able to plan, draft and prepare graphics for video or a simple page layout for a newspaper, magazine or book.

Be able to undertake simple assembly editing of sound tape, film or video; be able to log material taped or filmed, and plan final edit.

Be able to predict and describe the outcomes of technological choices (both actual and hypothetical), according to what is available, through school purchases or loan, eg using slides rather than photographs, or using two video cameras rather than one.

Knowledge & Understanding

Understand what differences technological choices make to the meaning of a text.

Have experience of using and discussing a range of media technologies (<u>range</u> is more important than <u>complexity</u> of equipment).

Be aware of the fact that technologies have changed over time, and continue to change.



MEDIA LANGUAGES

Level 3

Performance

Be able to observe, identify and discuss features of audio/ visual texts, such as:

- different camera angles and distances*
- arangement of people and objects within the frame*
- different sounds and levels of amplification*
- colour, black and white, variations in colour tone, light and dark, sharp and soft focus
- different transitions from shot to shot (eg fade, dissolve, cut, wipe)
- camera movements (eg pan, tilt, dolly and zoom)
- variations in writing, print size and typeface*
- variations in size and quality of paper*
- * Be able to deploy these purposefully in their own texts

Recognise <u>as conventions</u> certain features of media forms and genres (eg who speaks direct to camera and who does not; how invisible "effects" such as speed, impact etc are shown in comic strips).

Follow and comprehend a simple narrative structure.

Be able to identify and discuss structuring features such as music, special effects, location, interior/exterior settings, actors, presenters, commentators.

Be able to distinguish between presenting (eg reading the news, announcing a programme) and acting (eg playing a role in a drama or an advertisement).

Level 5

Knowledge & Understanding

Understand that all parts of a media text have meaning and were put there on purpose (ie that texts are constructed).

Begin to understand the concept of convention.

Begin to understand that objects may be used symbolically or indicatively (eg a Rolls Royce may symbolise wealth).

Performance

Be able to identify and discuss how conventions are used in media texts (eg speech bubbles and frames in comics; headlines, photographs and captions in newspapers; zooms, cuts, wipes and dissolve in film and television).

Be able to follow and discuss editing procedures in film and television and to identify and discuss how space and time can be altered to tell a story.

Be able to plan, draft and story-board an audio-visual text.

Be able to imagine and experiment with modifying and breaking conventions.

Recognise and describe some historical changes in media conventions.

Be able to deploy purposefully most of the features listed in column 1 (according to available technology).

Be able to explain or hypothesise plausibly why particular features of a text were selected, eg music, locations, setting, actors, voice-over, typeface, layout, sound effects, etc.

Speculate on consequences of choosing different features.

Identify and describe symbolic use of objects.

Begin to express aesthetic judgements of media texts.

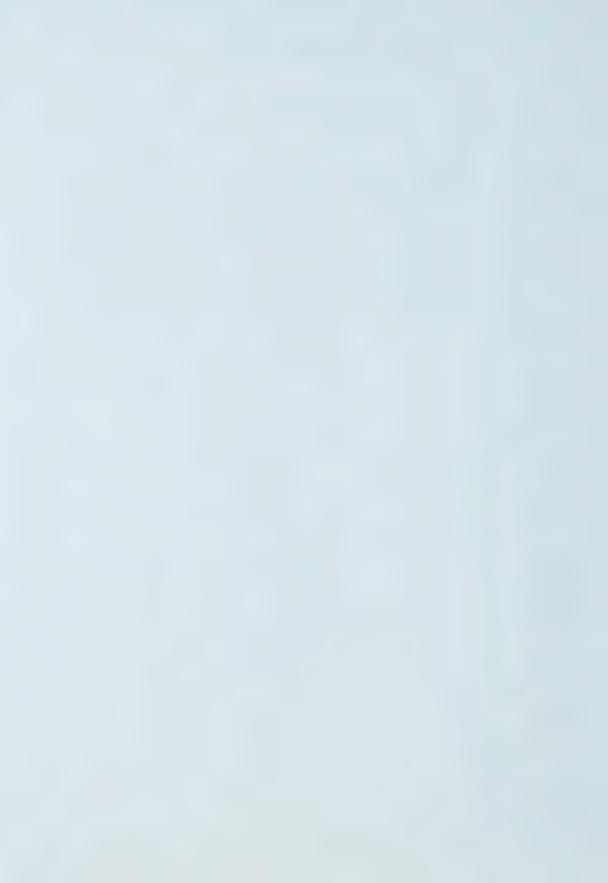
Knowledge & Understanding

Understand the concept of convention.

Understand that each media form has to some extent its own specific language, that has developed over time, and will continue to develop, and that we learn these languages.

Understand the basic principles of editing: that the meaning of a text can be altered by:

- deleting parts
- adding parts
- altering the sequence of parts.



MEDIA AUDIENCES

Level 3

Performance

Be able to express and discuss their media responses, preferences and reasons for them, eg pleasure, boredom, anger, puzzlement, fear, excitement, disapproval, identification.

Be able to suggest ways in which they could find out about media products (eg continuity announcements, trailers, advertisements, packaging, word of mouth, TV and film listings, promotional coverage).

Undertake simple surveys of media consumption amongst people they know (eg class viewing diaries) and use bar or pie charts to show results [correlate with attainment targets in science and maths].

Produce a media text for a specific audience (eg a poster for parents; a "newspaper" for the classroom wall).

Level 5

Knowledge & Understanding

Understand that different people's understanding of and pleasure in a text can vary; and that this variation may relate to social group (eg age or gender).

Understand that the decision to address a particular audience will affect what goes into a text and how it is presented and circulated.

Understand that media texts are usually directed to audiences that the producers do not know personally.

Performance

Be able to hypothesize responses in audiences they do not know personally.

Undertake surveys of media consumption and draw conclusions from the results.

Be able to compare texts directed to different audiences (eg Newsround and Nine O'clock News) and suggest reasons for differences and similarities.

Produce a text for an audience other than themselves (eg a book for younger children; a video for parents of prospective pupils).

Identify and compare different contexts for media consumption: cinema, home, street, school, etc.

Knowledge & Understanding

Know about:

- ratings and readership figures and what they signify
- censorship and debates about it.

Understand that different factors can affect audience readings: social class, economic status, educational background, race, gender and age, as well as personal experience.

Understand that different contexts for media consumption can affect the meaning of a text for audiences, eg where it's seen/heard, who with, when, etc.

Understand that media texts are often intended for specific audiences (eg as defined by market research).



MEDIA REPRESENTATIONS

Level 3

Performance

Make judgements about different levels of "reality" in media texts, discuss these with others, and explore what is meant by "real", eg The A Team is more real than Bugs Bunny because it has real people in it, but it's not as real as the News.

Recognise differences in representations of the same objects or people in different texts, eg Roland Rat and the Pied Piper show rats differently.

Make choices about how to represent themselves and other people in a media text (eg photograph), in terms of:

- size of figure in frame
- dress, background, hairstyle
- camera angle
- expression, position, etc.

Be able to analyse and comment on results in terms of:

- reaction to producers* intentions
- reaction to what subject is thought to be "really like".

Knowledge & Understanding

Understand that a media text is necessarily different from the places, people or events it represents

-and that this difference will vary in kind and extent according to many factors including:
- producers' intentions, eg we won't show the broken windows in our tape-slide because we want to give a good impression of the school.

- the medium, form and genre, eg animated cartoons can show a cat getting squashed flat and it's funny, but a live action film wouldn't show it.
- technology available, eg we can't make a clear recording of everyone who speaks in a class discussion, if we only have one fixed microphone.
- intended audience, eg they don't show frightening things on the News at six o'clock because young children might be watching.

.... and that audiences will make different judgements about texts (see AUDIENCE).

Level 5

Performance

Be able to represent objects, people or events from various points of views using a variety of media.

Be able to represent different emotional states in media texts.

Identify and discuss differences in representations of objects, people or events in different texts, and be able to account for these.

Be able to present a case against stereotypical representations when appropriate, and propose changes.

Be able to use the terms "represent" and "representation", as in "we made two tape-slides; one represented the school as very nice and the other represented it as a horrible place."

Knowledge & Understanding

Begin to understand the term "representation" as a way of describing the relationship between text and "reality".

Understand some of the reasons for audiences making different judgements about how texts relate to reality (eg white people may think it a good thing that the media show black people as good at sport; black people may be angry that their achievements in other fields are not shown.)

Begin to understand that it may be necessary to use stereotypes in media texts, eg comic strips are pleasurable partly because they show simple predictable characters, or a story might have a sexist character in it in order to criticise sexism.



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Master of Design

Thesis Project

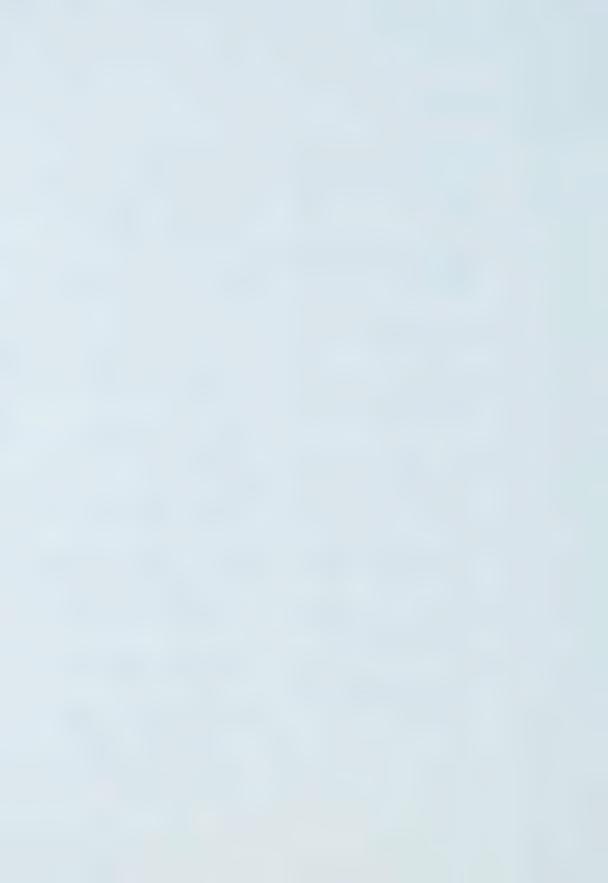
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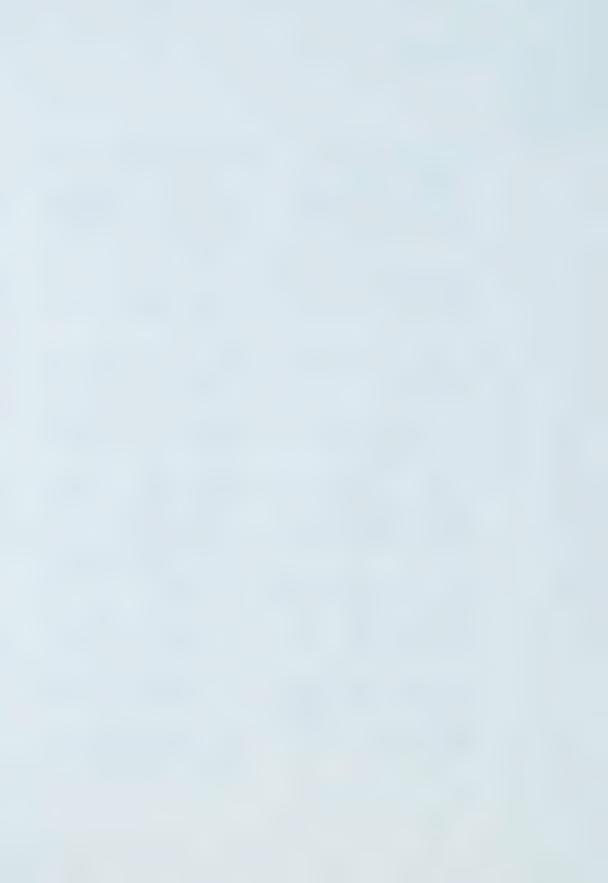
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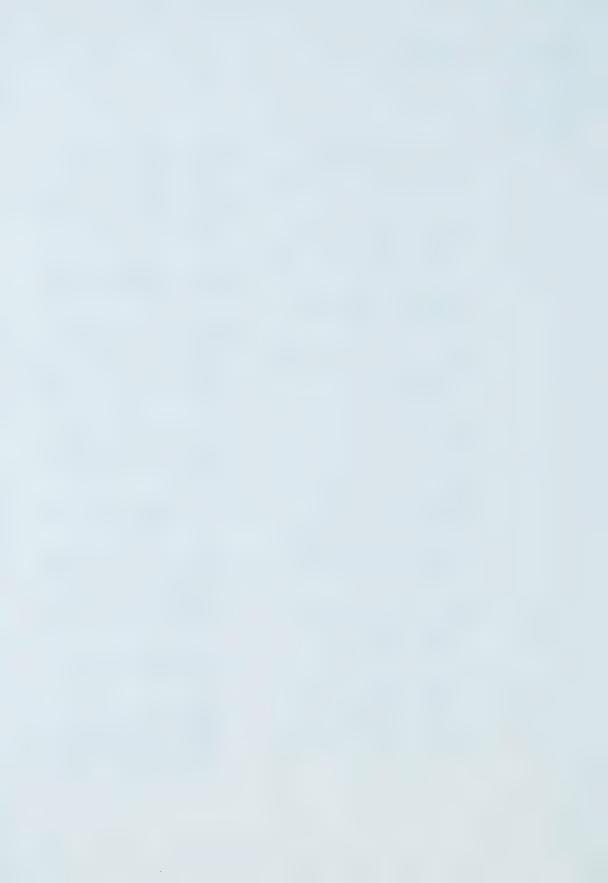
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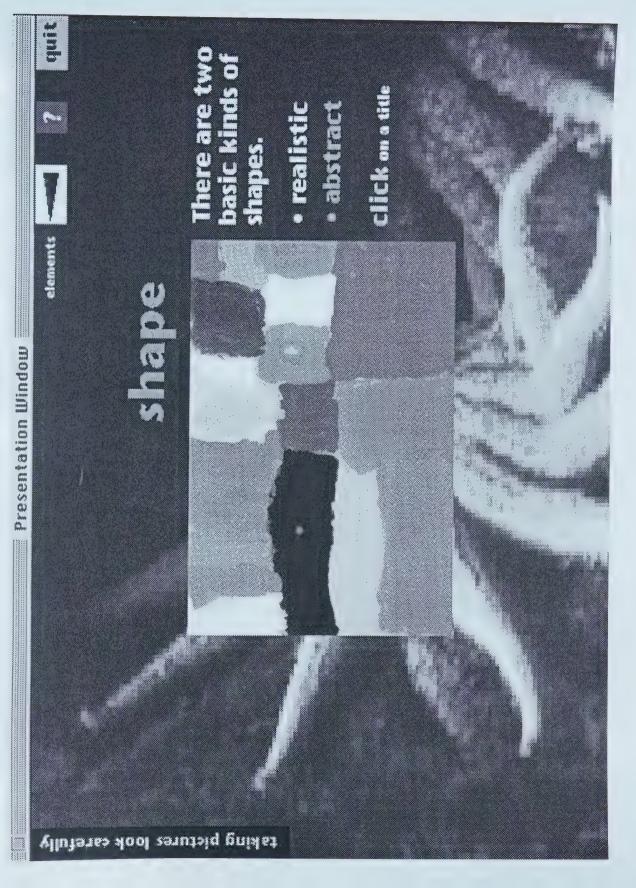
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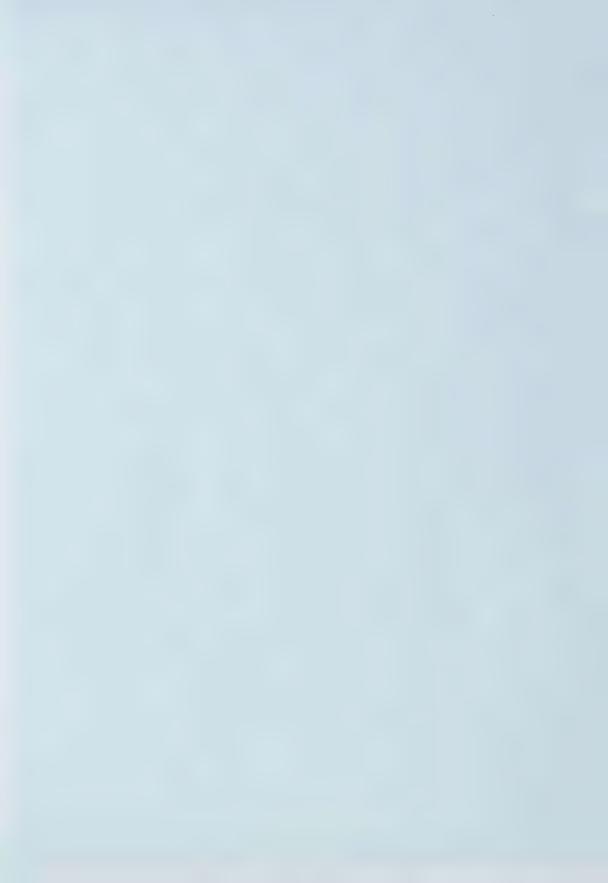
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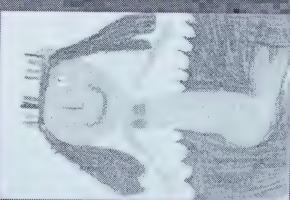
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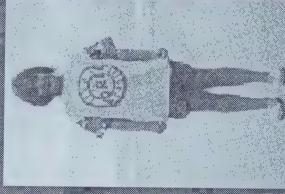


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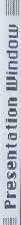




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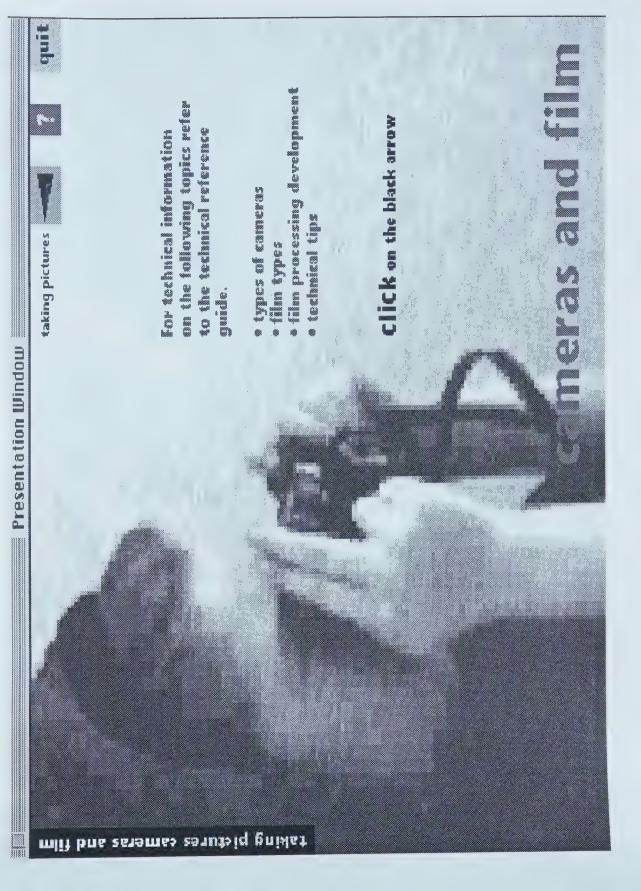
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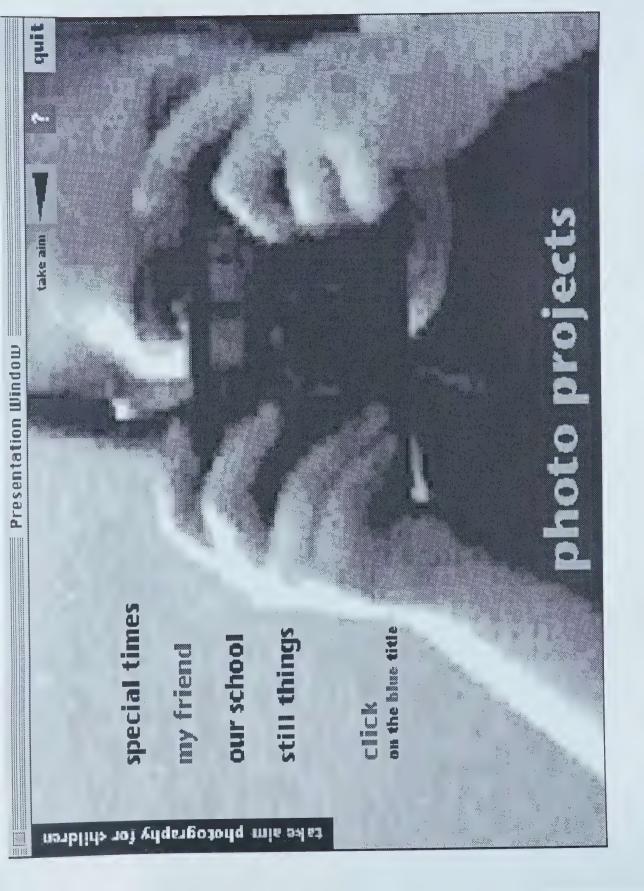














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